

NASHVILLE intelligence report

NOV.-
DEC.

FREE

News + views
Review

Issue 7

DAYTS

— LOREN

THE BLONDES have returned from Los Angeles, if you haven't noticed, and their music is once again blasting around the club scene. Departing as the RESISTORS last February to see what the West Coast scene was all about, they returned to Nashville in mid-September as the DAYTS. The name change was because of an existing Resistors band in L.A., not because they are any less resisting. Their pursuit now is the East Coast scene keeping Nashville as their home base rather than another total relocation. We at NIR happily welcome back the band and were curious to find out just what happened during seven months in L.A. The DAYTS eagerly discussed their experience.

First off, the band lineup was slightly changed. Englishman, Lawrence joined the group on bass replacing Greg who returned to N-ville this summer. Still remaining are lead vocalist Richie, guitarist Norm and Richard on drums. Norm explains that the band first met up with Lawrence at the club where they worked. "He was the janitor." Actually, Lawrence played with a "keyboard new wave" British band, 1990, who were in L.A. to see about a record deal. He quit because they were "shit basically" and thought the DAYTS were great. After appropriate hair color adjustments, Lawrence fit perfectly.

Originally the Resistors had gone to L.A. to gain exposure and possibly secure a record contract. But once they arrived they learned the realities of making it big. The competition is very intense between local bands, which number in the hundreds. Plus national acts play Smog City every week grabbing a large chunk of the audience. Most clubs book four bands every night. Each band has their own following who may or may not stay for the remaining three acts. Building up a strong reputation takes talent, time and good promo work. Furthermore, Richie explains, "It's like a Catch-22. You can't play anywhere until you've played somewhere." The DAYTS first gig was 4:30 on a Sunday afternoon. By the time they left they had been performing 9:00pm shows at the Troubadour.

The story behind their success started with a self examination of their material, stage presence and attitude. At the advice of record companies who they'd arranged to see, the DAYTS varied their song tempos adding slower ballads to their stock of fast paced pop tunes. They also wrote a multitude of new material drawing from the different styles and influences found in their musical backgrounds. The varied roots spread from Richie's early rockabilly to Norm's heavy metal Detroit history and Lawrence's jazz influence. (Richard's top 40 background is in there somewhere) "Before we left", Richie explains, "all our songs sounded the same and we were just a dance band. Now we play something more meaningful, entertain our audience more and on the whole have matured our sound."

Principle writers Richie, Norm and Lawrence feel that the structures of their songs are more complex than before. They develop and craft a song more thoughtfully rather than just throw together a piece in 10 minutes. Richie adds that "Our music used to be candy and now it's grown up... And we're not caught in any fad. We play how we feel and we feel musically we're unpegged." (They do cite as their main influences John Cooper Clark, Jeffery Sangar, Mo Bandy and Smegma but, I'm uncertain of the exact effects of each, esp. the last one and seriously doubt all).

The most important thing the band picked up in L.A. ("besides Calif. girls") was the aspect of showmanship. Because West Coast audiences are so saturated with local bands, the crowds are demanding and very choosy. Richie explains that "The crowds waited for you to get them off their feet." An energetic and tight stage show was key in gaining a decent following. (Sleepy bands never go anywhere) Norm agrees that "You really had to bust ass on stage to even get noticed and you're never sure whether someone from a record company isn't in the club that night. We did well because we hustled."

It was the added measure of tough competition which made the DAYTS realize that they had to have a "professionally slick delivery". They reflect that "We take ourselves more seriously now." Plus the big city scene taught them "not to trust anyone", according to Lawrence. "Everyone wants to be a manager and it's hard to find a good one. A lot of people out there have Hollywood heads (meaning dog eat dog) and it's a scary and hard life to keep up with. If you're not tough people will take you for everything."

For all their efforts the DAYTS did achieve L.A. success before they departed. They had played the reknown Troubadour, Madam Wongs (East and West), Cathay de Grande and the Music Machine. They were rated in the Live Action chart of the Music Connection Magazine for best attendance record. As far as a record contract goes, the band got 90% favorable reactions from the VIPs with whom they talked. However, the DAYTS got the impression that the industry isn't too interested in club bands but, rather the prepackaged groups who don't require too much of an investment.

Despite their achievements, the band decided to head back to Nashville. It was financially a constant struggle. "The 'living off rice' rumor", insists Richie, "was not true (actually we were eating steaks around the pool) but, there's no money out there playing the club circuit... Plus we got tired of promoting gigs and club dates... We were swept away so much with promotions that we started to neglect our songs." Norm chimes in that "It's too hard to beat the rest of the crowd so why eat dirt doing it." The band agrees that "The only things easy in L.A. were the drugs and the girls!! We learned the attack out in L.A. and now we're back to perfect the band."

The DAYTS immediate plans are to work the East Coast for awhile continuing to play locally (upcoming show is Dec. 3 at VU's Good Woman). "For the same distance we can hit more cities and states in the East and there's more money too." In the workings is a self produced 45 set for release in a few weeks. Visions of videos are also seen in the future. Lawrence projects that after "we get our shit together, then we'll go back to L.A. and release this stuff on them."

Anyone who caught the DAYTS shows at either Spanky's or Cantrell's can attest to their marked improvements. On stage the band emits more energy, excitement (smart comments) and vitality than ever before. Their songs are pounded out with more punch and they apply themselves vigorously to every aspect of their show. Norm plays a thrashing guitar giving their power pop sound a denser feeling. With Lawrence thumping out a strong bass their songs have a tighter rhythm. Richard has added even more power to his performance occasionally standing to pound the skins. And on lead vocals Richie continues his melodically strong style which made the band's sound unique, minus the whine (but add more beer). All together the DAYTS

play tight powerful pop rock with an electrifying delivery. Old favorites like "Too American for Me" have been spiced up and their new material includes a sample of moody ballads and great funky pop. Unfortunately the local smash, "Avon Calling" has been left out of their line up. "It was too candy." In fact, Lawrence refused to learn the song!

Overall, having returned, the DAYTS feel that it was "obviously for the better that we went to L.A. because we learned a lot going around to different cities and clubs. The influence has done us good." In addition to expanding their musical horizons, "basically", Richie sums up, "we all became Mexicans." Mucho Lucko!

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GUN CLUB

JEFFREY LEE PIERCE
TALKS - ANDY

The Gun club blew into town November 1, touring not on the heels of the just released Miami, the group's second LP, expanding on the ground they broke last year with their smash debut Fire of Love, and drawing critical acclaim. The Gun Club consists of Jeffrey Lee Pierce (vocals), Ward Dotson (guitar), Terry Graham (drums), and Patricia (bass). The band plays music that draws on the blues with the result being a fast moving rock and roll brew whose lyrics reflect the dark, steamy underside of life. NIR talked with Jeffrey Lee Pierce before the show with the rest of the band drifting in and out. It was a bizarre interview with Jeffrey Lee more in the mood to sit around and let off steam than to answer any serious questions, but then he had been on the road for some time, coming here after 8 gigs in 8 days with little time to sleep. So... take what follows with a grain of salt...

N.I.R.: How long has the Gun Club been together?

JLP: Indefinitely...

Ward: A decade. Probably two years, but it seems a decade.

N.I.R.: When did you start actively playing in L.A.?

JLP: A couple of years ago. I kinda lost track of time. You ought to ask Kid Congo; he knows a lot better. He started the band; I just took it over 'cause he joined the Gramps.

N.I.R.: How did the band's style of music happen?

JLP: Accidents will happen. Just goofing off and screwing around, that's how it came about (Laughs). It's not no preconceived thing if you're looking for some sort of revelation.

N.I.R.: How would you classify the band's music?

JLP: How would I classify it?

N.I.R.: Yeah.

JLP: I'd classify it as well under thirty.

N.I.R.: What do you mean by that?

JLP: I don't know. It's not exactly over thirty music...

N.I.R.: Where would you like to see the Gun Club at in 5 years?

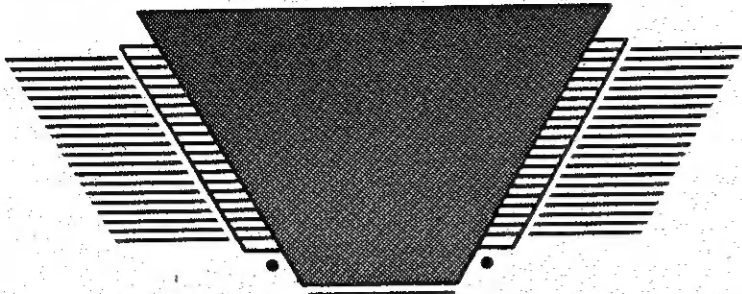
JLP: Vegas. Definately Vegas, playing with Johnny Mathis.

Ward: I myself would like to open up my own set of boutiques.

JLP: Well you're off to a good start with that hat...

MORE GUN CLUB ON PAGE 6

PRACTICAL STYLISTS



SAT. NOV 27

SPANKY'S

GET ON PRACTICAL STYLISTS' FREE MAILING LIST
WRITE

P.O. BOX #23506 NASHVILLE TN 37202



FREE PLUGS

Emmett McAuliffe wanted us to mention his show on 91 ROCK, WRVU, called the Pony Pop Special. It runs Mondays from 1:00-3:00 pm. He sent in loads of Platter Picks, and if his show bears any resemblance to them it should be an interesting one indeed.

ARC Promotions sent us info on their forthcoming Record Convention here and we're glad to pass it along. It'll be on SATURDAY, NOVEMBER 20 from 9:00am to 4:30pm at the Holiday Inn by Vanderbilt. Such conventions feature loads of records from all times for all tastes and usually prove to be a lot of fun for those interested in buying, selling, trading, or just looking around. For more information, call ARC at (317)-642-8039.

NOVEMBER 12 & 13 at MIDNIGHT, Sarratt Cinema at Vanderbilt will present the film D.O.A. which is a "brash, provocative documentary of the Sex Pistols' 1978 American tour with classic concert footage, humorous commentary, and the infamous Sid Vicious/Nancy Spungen interview." Also features killer concert footage of X-Ray Spex, Dead Boys, and Generation X. Check it out...

The latest issue of OP magazine, the most exhaustive independent "new music" magazine in America today, features an article on Nashville new music and the Nashville scene written by local Mark Schone. It's quite well written and worth picking up. If you can't find a copy at the local news stands, it's well worth ordering one from: OP Magazine/ Lost Music Network P.O. BOX # 2391 Olympia, Washington 98507

This letter we got last month has some good news and makes some valid points so we're running it verbatim and replying after:

October 23, 1982

To Whom It May Concern:

Reading your paper from time-to-time, I've noticed that the majority of the letters you guys receive are complete shit and really have no bearing on our local music "scene" at all. So, in regards to this, I'm enclosing some news that hasn't been seen yet in this publication:

In your number 6 issue, you said that Mourning After was "looking toward the road". True, they did do one date with Factual in Louisville, but what is not known is that NOW there is no more Mourning After. In other words, the band has broken up. No real reason for this separation, just some possible conflicts in musical interest. Though it is not known what Mike Orr, (guitar & bass), and Gary Privette, (guitar, bass, & lead vocals), are doing in the future; MAX Barry Feltz, (drums & lead vocals), has been in the process of forming a new band in which he resumes his role as a "front man". Along with a few other "unknown" musicians, this new band seems to be promising.

Next, local "hardcore" band, The Committee For Public Safety, has received very mixed opinions from local music fans and club owners. The band itself got quite a bad reputation from folks because of their attitudes and "conduct" during their performances. Agreed, they did get a bad start and didn't exactly cooperate with the majority of the so-called "locals", but it's also true that the majority of locals are rather null-and-void when it comes to the ways this form of band has. They seem to me and many others to have not exactly calmed down in their ways, but they seem to be more knowledgeable in the terms of performance and contracting. Their next gig, at Cantrell's with D.O.A., seems to more promising with the addition of guitar player Todd, the former roadie for the Scorchers. Also, the band has a set date in Knoxville and are speaking of some week-end shows at Cantrell's. Other possibilities are a show with C.P.S., and oldies Cloverbottom and File 13 as a sort of progression of "punk" in Nashville show. And, work is being done for the famed Alternative Jam. There have been a few "parting of ways" in the band, and no one is really sure if Pat, (bass), and Todd, (guitar), are going to stay or not. Don't fret though, if something should arise, replacements are learning the tunes now as we speak.

You guys have a pretty good paper, but there are a few things that I would like to point out.

Quit printing so many damn articles on Jason & The Nashville Scorchers!! I agree completely that they are a good band and make progress, but most people I know complain every issue saying, "Oh, no, another article on the Scorchers!" There must be other things worth printing: new bands, musical listings for clubs, editorials, etc. Just a thought, guys....

Also, try to time the paper in advance so that the material won't be so old when the paper comes out. And other than these little things, the only problem I see is some of the cluttered writing, (the non-typed portions), it seems to not print well during the run-off.

I thank you guys for reading my newsletter and hope that some of these things you will take in consideration and use in future issues.

Thanks & Good Luck,

A Reader Of N.I.R

We have confirmed that MOURNING AFTER has broken up. Their last show was Nov. 6 at Spanky's. As for the complaint about too much on the Scorchers, we should point out that we only ran one article about Jason (aside from local news bits). The interview w/ Jack Emerson did mention the group, but was designed to spotlight Jack and the PRAXIS label who are a vital part of the Nashville scene. We also try to fill the paper with current material, but don't see why we shouldn't run articles on great out-of-town bands just because they come shortly after a new issue has come out.

LOCAL NEWS

FAX + RUMOURS + MORE

The local gnus have been grazing elsewhere this past month, so I'll keep it short and sweet....top of the month is the first Nashville appearance of Boston's highly acclaimed MISSION OF BURMA. They'll be at Vanderbilt's "Goodwoman Coffeehouse" Nov. 12th at 9:30 & 11:00 (\$2:00, free w/ VU ID). They're promoting their latest release on Ace of Hearts records... "That's When I Reach For My Revolver".....The bad side to this story is that they're playing opposite two of Nashville's hottest new bands, YOUNG GREY RUIN (getting better all the time), & PRACTICAL STYLISTS (who are busy putting the finishing touches on their forth-coming single... "Ralph" b/w "Swing Your Arms Around"). Andy Byrd of THE BOTS produced it at an 8-track demo studio at Jim Ed Norman Productions & reliable sources tell us that the preliminary tapes sound GREAT). Nashville's two regional bands, FACTUAL & the SCORCHERS have both been on the road for most of the past month, and both should be back in town sometime this month. CHILDREN OF NOISE have a bassist and drummer again, and should be back onstage soon. Knoxville's Paul Wolf handles the bass and Bryan D'Beane plays drums. Bryan is well-known to local music fans as drummer for CLOVER-BOTTOM & 104, and vocalist for CALL MY LAWYER. Speaking of CALL MY LAWYER (formerly PARADOX), they've gone on hold while their drummer finishes school...you can look for occasional C.M.L. shows in the future. Look for the Nashville debut of Athens' OH O K...Linda Stipe, sister of R.E.M.'s Michael Stipe, is one of them, but don't go see them just for that...go see 'em 'cause they're GOOD! And lest we forget...scheduled to return this month is everyone's favorite dance band, CALCULATED X...if you saw 'em before, you know how good they are, and if you didn't see 'em, then don't miss 'em this time....their EP should be out now, and it's just what your collection needs....solid electronic dance rock.....

MORE LOCAL GNUS GRAZING ELSEWHERE IN THIS ISSUE

The PUPPETS continue to play out and about the town and sound better every time. Mary don't find the PUPPETS to be their cup of tea, but their fans will be delighted to know that the group has been working on some demos ("I Don't Care", "The Lapper", "Rock And Roll With Me", & "You Lied To Me") which sound great. Word has it that the PUPPETS may have some out-of-town dates before long...

DREAM 286, a very good band from Cincinnati, Ohio, will return to Nashville on Saturday, November 13. The group put on two excellent sets opening for Factual in early October and are well worth checking out. Add to that the fact that CHILDREN OF NOISE will also be on the bill, and you've got an evening with limitless potential. The DREAM 286 newsletter (available from Doug Hallett, 2560 Eden, Apt. #4, Cincinnati, OH, 45219. Please send postage.) reports that plans are now underway for the recording of the band's first single with the tentative songs being: "Scars", "End Of The World", & "I Don't Believe". No release date has been set. True fans might want to send Doug a blank cassette and \$1.00 for the DREAM 286 Demo Tape which is now available.

A late breaking news story: the PUPPETS/YOUNG GREY RUINS/PRACTICAL STYLISTS show set for this Friday, Nov. 12, has been all of a sudden cancelled (after being confirmed for a month) to make way for ASLEEP AT THE WHEEL (b-o-r-i-n-g). Various members of the various bands bumped are reportedly very steamed over the incident.

The BUNNIES will be out and around town this month with a Nov. 28 show at Cantrell's and a December 3 & 4 show at the Cannery Up. The group is also working on several new original numbers they should be doing live real soon...

Where Was WALL OF VOODOO

INTERVIEW with WALL OF VOODOO (10-24) at Spanky's goes as follows:

NIR: When did you first start not showing up for scheduled gigs?
WVO: When we started getting big and national.
NIR: Do you usually require a signed contract and a deposit (both according to Spanky's manager) before you don't show?
WVO: Yeah, that way we've got some cash to mess around with before our next no show.
NIR: Your music is really so fantastic and creative; why do you limit yourselves and disappoint audiences?
WVO: Good question!!
NIR: When do you think you won't show up again in Nashville?
WVO: As soon as Spanky's or any other club refuses to book us ever again.
NIR: We don't see any problem there.

RUMOR HAS IT (where we don't know) that WOV was originally planned for Cantrell's (10-23), who could not guarantee the band the \$1000 they wanted. WOV then apparently called Spanky's a few weeks later and signed a contract for either \$47500 with a deposit of half the amount. They never bothered to call back Cantrell's. Questions still unanswered are: Why the switch of clubs? If indeed there was a contract, was it really plausible? Did WOV possibly figure that for the money, a trip to Nashville wasn't worth the hassle? Were WOV really in New Orleans that night? And if not, where were they???

Much disappointment was spent that night and if you were there, so were we. Shows might not always go on but, interviews must. Thanks to the TIMES for extending their set(s) and keeping us well entertained.

-Loren

Lest we forget: JOE JACKSON will be in concert at the Tennessee Performing Arts Center on Tuesday, Nov. 23. It is rumored that the concert will include only material in the mode of his new Night and Day. And the BUS BOYS, once heralded as the next big thing for being black and sorta new wave, will be opening for Linda Ronstadt Nov. 16. Reports are that the group has dropped its old stage show and style and now sound like a black Grand Funk. Overpriced tickets for both of these reserved seating shows are available now at Centratic.

MARY ? & THE ? -METICS

We acquired a copy of this letter sent to MARY KAY & THE COSMETICS from Mary Kay Cosmetics and thought the group's fans might want to know about it. We were unable to reach the group for a comment, but will keep you up to date on this story as it develops...

October 14, 1982

Nashville Intelligence Report

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Nashville, TN 37203

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25¢ each and a SASE.

Subscriptions: \$2.00 for 6 ISSUES!

PLEASE WRITE - Letters, art,

Comments, etc.

always more than welcome. Really.

GO JIMMY JIMMY GO

Les from GO JIMMY DUB sent us a letter in which he informs us that the band has enlisted a black piano player. He reports "The cassette is still delayed due to lack of studio time. We had time booked in a Louisville studio to run off copies of the tape (doing it ourselves to insure high quality; if the finished product isn't very high quality, we're not releasing it), but we didn't have the songs finished when the date rolled around, so we had to ring them up and cancel it. I hope we'll have it out by Christmas. Surely we will."

Les also sent us this lyric:
The Other Lovers GO JIMMY DUB

He says he loves you,
but you know it's not true
It's hard to love a lover
cheating on you
It's unfair, he don't care,
look what he's putting you through
The other lovers
They're just a glance away
The other lovers
A new romance away

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Mary Kay & The Cosmetics

1 S. H. H.

Nashville, TN 37203

Dear Mr. H. H. H.:

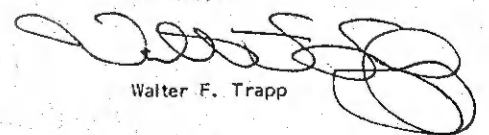
As you are probably aware, Mary Kay Cosmetics, Inc. is involved in the worldwide distribution of cosmetics, toiletries, and related products under and pursuant to its various trademarks and trade name designations MARY KAY, MR K, MISS KAY, etc. These trademarks and trade designations are registered in the United States Patent & Trademark Office, as well as many countries around the world.

In view of the Company's extensive use and advertising of these trademarks, they have become valuable trademark properties of Mary Kay Cosmetics, Inc. which indicates to the ultimate consumers cosmetics and toiletry products manufactured by and originating from Mary Kay Cosmetics, Inc. As such, the Company has always taken steps to avoid activities by others which might cause the likelihood of confusion with, or tend to dilute, the Company's trademarks.

In that regard, it has recently come to the attention of Mary Kay Cosmetics, Inc. that Mary Kay & The Cosmetics is advertising and promoting the name Mary Kay & The Cosmetics, which we feel is an obvious trademark infringement. We feel the use of the name Mary Kay & The Cosmetics by the rock group is a possible disparagement to our trademark and trade name.

We have never received a request from Mary Kay & The Cosmetics for permission to use the name. Because of this and any confusion which may have arisen due to the groups use of the name Mary Kay & The Cosmetics, we demand that the band cease and desist from any further use of the name Mary Kay & The Cosmetics or other forms of the name Mary Kay Cosmetics, Inc., Mary Kay Cosmetics or Mary Kay. We request a written confirmation of this letter by November 1, 1982.

Cordially,



Walter F. Trapp

WFT:cs



SPANKY'S

320-1139



THURS, NOV 18 - LIMBO DISTRICT
(NO COVER)

FRI-SAT, NOV 19,20- CALCULATED X

SUN, NOV 21- OH-OK + ACTUEL

FRI, NOV 26 - THE TIMES

SAT NOV 27
PRACTICAL STYLIST
w/ THE GREG HILL BAND
AND NEON BUSHMEN

COMING IN DECEMBER:
*THE INDIVIDUALS
*MALE MODEL
*IS OUGHT GAP



LIMBO DISTRICT

Limbo District is returning to Nashville. The five individuals who are Limbo District are Craig Woodall(vocals), Dominique Amet(keyboards, vocals), Davey Stevenson(bass), Kelly Crow(guitar) and Jerry Ayers(drums) and they have been building up a reputation around hometown Athens and Atlanta as some of the South's most unique musicians. The Athen's SIGNAL termed Limbo District "Probably the most noteworthy band to come out of Athens since the B-52's." The band has just returned from a date at New York's fabled Danceteria(their third or fourth time to New York) and is looking forward to returning to play Nashville. Their first appearance here last month proved a most pleasant surprise. Even though Limbo District is from Athens, their sound is different from any other Athens or American band you've ever heard. Very richly textured tribal rhythms, discordant but steady bass and guitar, and Craig and Dominique's vocals, chantings, and screams combine to create a very interesting, very danceable sound words cannot possibly describe. The group's stage presence and appearance are as interesting as their music. Their dress is highly theatrical and fits well with the band's sound. Song titles include "Two Of Screams", "Fetish This", "Devil Eyes", and "Rhythm Forward". One paper remarked: "If you spliced the soundtrack of a Tarzan movie to a Fellini movie's you would have some idea of what this band sounds like. An extremely colorful and unique band that has invented its own category." Limbo District will be at Spanky's November 18 and I urge all lovers of new music in this town to turn out and see just how great this band is. You will not be disappointed. -ADBY

PEOPLE'S PLATTER PICKS

Here's yet another collection of songs various people hear and like for their own various reasons:

- Scott Sulivant (PRACTICAL STYLISTS)
- TRANSLATOR--Heartbeats & Triggers
- XTC-- White Music
- PSYCHEDELIC FURS-- Forever Now
- ELVIS COSTELLO-- Trust
- ULTRAVOX-- Rage In Eden
- PAUL REVERE and the RAIDERS-- Greatest Hits
- Kid Ringenberg (JASON'S NORTHERN BROTHER)
- R.E.M.-- Chronic Town
- JASON & the SCORCHERS-- Reckless Country
- Soul EP
- BOE DYLAN-- Highway 61 Revisited
- CHARLIE PARKER-- The Complete Savoy Studio Sessions
- The HARMONICATS-- I Wanna Play My Harmonica (relevant social statement)
- Jeffrey Lee Peirce (GUN CLUB)
- JERRY MATHIS-- "Chances Are"
- WILLIE NELSON-- "Face Of A Fighter"
- Theme From Beverly Hillsbillies
- FLIPPER-- "Sex Bomb"
- OCEAN-- "Put Your Hand In The Hand"
- SALAGA high score theme
- VELVETS-- "Sister Ray"
- In the Tiki Tiki Iki Room-- the Tiki Birds at Disneyland.
- Ward Dotson (GUN CLUB)
- BUCKINGHAMS-- "Don't You Care"
- DIONNE WARWICK-- "Walk On By"
- GENE PITNEY-- "24 Hours From Tulsa"
- SPENCER WOOD-- "Oogum Boogum Song"
- DEPRESSIONS-- "Girl"
- JOHN MENDRIX-- "The Wind Calls Mary"
- POPE TOPS-- "Feels Like Fire"
- J. J. JACKSON-- "It's Alright"

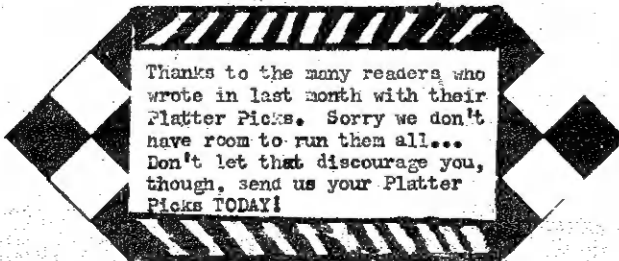
ULTRAVOX-QUARTET...Their newest release is only available as an import so far. Ultravox no longer surprises me; they've found their sound & are now getting the most out of it. Not to say that it's not good...au contraire, it's spectacular. Just don't expect a radical departure from the "Vienna"/"Rage in Eden" tradition. PETER GABRIEL-SECURITY...Unlike Ultravox, P.G. always surprises me. This album is possibly the most intense collection of music I've ever experienced. SECURITY takes the solid, cymbal-less drum sounds of P.G.'s 3rd album and develops them to new levels of power by lacing them with complex computer-generated tone colors, and beautiful poetic lyrics... "Wallflower" literally brought tears to my eyes. Buy this album, or you'll miss some of the most amazing music of the 80's.... reviews by A. Green

READER'S POLL

- TOP PICKS:
- JOE JACKSON--Night And Day
- PSYCHEDELIC FURS-- Forever Now
- R.E.M.-- Chronic Town
- ENGLISH BEAT-- I Just Can't Stop It
- ABC-- The Lexicon Of Love

INTERESTING INCLUSIONS:

- FLOYD CRAMER: Last Date
- Soundtrack From Rudolph The Red-Nosed Reindeer
- RACHMANINOFF-- Symphony #2
- THE RASPBERRIES-- Best Of
- TOMMY JAMES & THE SHONDELLS-- Hanky Panky LP



AD INFO... (CHEAP)

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SUBURBAN BARBECUE

CANTRELL'S

LIVE MUSIC NIGHTLY

TUESDAY
THRU
SUNDAY

BEGINING AT 9:30

NOVEMBER

13-SAT- CHILDREN OF NOISE
DREAM 286 FROM CHINA

14-SUN- MARY KAY AND THE COSMETICS

15-MON- RAY WYLIE HUBBARD

17-WED- ED DYE

19-FRI- MARSHALL CHAPMAN
WITH JOE SOUTH

20-SAT- ED FITZGERALD'S
CIVIL DUTY

21-SUN- URBAN GORILLAS

23-TUE- SST Recording Artists
MEAT PUPPETS
with C.P.S. COMMITTEE 4
PUBLIC SAFETY

26-FRI- PIGGYS

27-SAT- GREG HILL BAND
with THE BUNNIES

WATCH FOR FACTUAL • DECEMBER 3-FRI.

SUNDAY SPECIAL

DOMESTIC

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The EMBARRASSMENT -ANDY-

One Tuesday night about a month ago, the Embarrassment played at Spanky's to a small but enthusiastic crowd who were treated to two outstanding sets from this curious Wichita, Kansas quartet. Together since early 1979, John Nichols (vocals, organ), Ron Klaus (bass), Bill Goffrier (guitar), and Brent Glessman (drums) as the Embarrassment have acquired a reputation across all America for their catchy, intriguing, and, above all, fresh approach to rock and roll. The group has appeared on both SubPop cassettes, BOMP's Battle of the Garages LP, and has released a now out-of-print single ("Sex Drive") and a highly acclaimed (still in-print) 5-song, 12" EP with such tunes as "Celebrity Art Party" and "Elizabeth Montgomery's Face" evidencing the group's unique blend of pop, rock, and smart-alecky charm. These independent recordings and the band's tight-but-comfortably-loose stage performances have garnered critical acclaim (including a recent write-up in NY Rocker), and they've caused quite a buzz among the crowds they've played for. The Embarrassment is a top-notch pop combo we can expect to hear a lot more about and from in the future. N.I.R. had a great time talking with the four spectacled members before the show.

NIR: What's it like in Wichita, Kansas?

JOHN: At one time there were 4 or 5 bands getting out and playing parties or what have you, but they've all broken up. There's some new groups getting together now, but they haven't played yet. We're the only ones making new music there now. BRENT: It's like, "Wow! You guys are really great!", but there's no one else to compare us to; we're the only band.

It's mostly an AOR town and a country-western town, and the rest of the people just don't care about the music.

NIR: How did you get together as a "new music group" given all that?

BRENT: We were lucky. There were a lot of concerts coming through the Mid-West and it got to be a pretty regular thing to make

3 or 4 hour drives out to see people we liked at the time. You couldn't get a lot of the music in town, but as you traveled to see concerts you could go into record stores and get imported singles and stuff, so we were able to keep up with what was going on... That was our biggest inspiration to go ahead and do something, because we thought a lot of people in town didn't know that this was going on and they

should. So we thought we could play this way, for them, to show them some of the energy being produced elsewhere.

---Discussion of how the current tour is going and where (everywhere)---

NIR: So are your lives pretty much dedicated to the band now?

BRENT: I think they are, for now. We all have other interests, painting...

JOHN: I like to spend money...

BRENT: It seems like we all have pornography in common...

JOHN: It's big with this band. We check out the porno flicks in towns...

NIR: Have you been down to our Lower Broad? Chorus of yeahs. Bill states: "I scooped it out for everybody; it's not very good."

NIR: Well, it's all we have.

BILL: We were suprised...Lincoln, Nebraska had a pretty good arcade. It had some pretty good movies.

NIR: Where's the best place for pornography?

BRENT: Times Square. Any time, any size...

JOHN: Boston's got a pretty good strip.

NIR: Where do you come up with your ideas for songs? Like "Sound of Wasps"?

BILL: I hate to say it, 'cause it sounds pretty common, but ideas come from watching TV late at night, when you have time to think. That wasp song is just an old fear, an old phobia, I have.

NIR: Are you currently working on any new records or projects?

JOHN: We've got 7 songs for an EP deal type thing, but we ran out of money so they're not mixed down or ready to be pressed.

BRENT: We used to have a manager who would find money, but now we're having to figure out how to find our own money. We're going to approach record companies and see how that goes.

RON: We're also working on the EP, you know, trying to get it out ourselves... We do have plans to get a new EP out as soon as possible. Most of the recording is done.

NIR: How'd you come up with the name "The Embarrassment" for the band?

JOHN: We were sitting around thinking of names. We'd just gotten together and were getting ready to do a live-on-the-air radio thing at the University station in Wichita, so we were trying to come up with a name. We sat around for about 45 minutes and ran the entire gamut of names and came up with the Embarrassment and we all liked it... (General laughter ensues)... It's like we could hide behind that name and get away with things...

NIR: What sort of image does the group project?

RON: Jerks. (General laughter again)

BRENT: I think we try to make people feel good and try to leave them with a good impression and a good feeling. We don't sing about politics; we're not political...

BILL: We don't have any kind of image from our records really. There have been very few pictures of us... no pictures on the records or tapes. NY Rocker, since they've run a couple of pictures, have tried to give us this country, all American Mid-Western fashionless band image, and the glasses.

BRENT: They push the glasses and try to turn us into some sort of novelty act.

NIR: What kind of act are you?

BILL: One night someone said that we're a rock and roll band, not a new wave band, and I consider that a compliment.

NIR: What's the strangest place you've ever played?

BRENT: The state prison with 400 prisoners. Captive audience. They were dying for entertainment; they didn't know they were going to get us. They liked the opening band better. An all girl band called the Inevitable... Deb with a black bra on under a white shirt... Tease those guys! They had to turn the lights on during the show to settle the guys down. It was scary, especially when they said, "See that door there? If something happens, forget your equipment, go in there, and it'll lock behind you."

BILL: We thought that would prepare us for any kind of upcoming gig we could get.

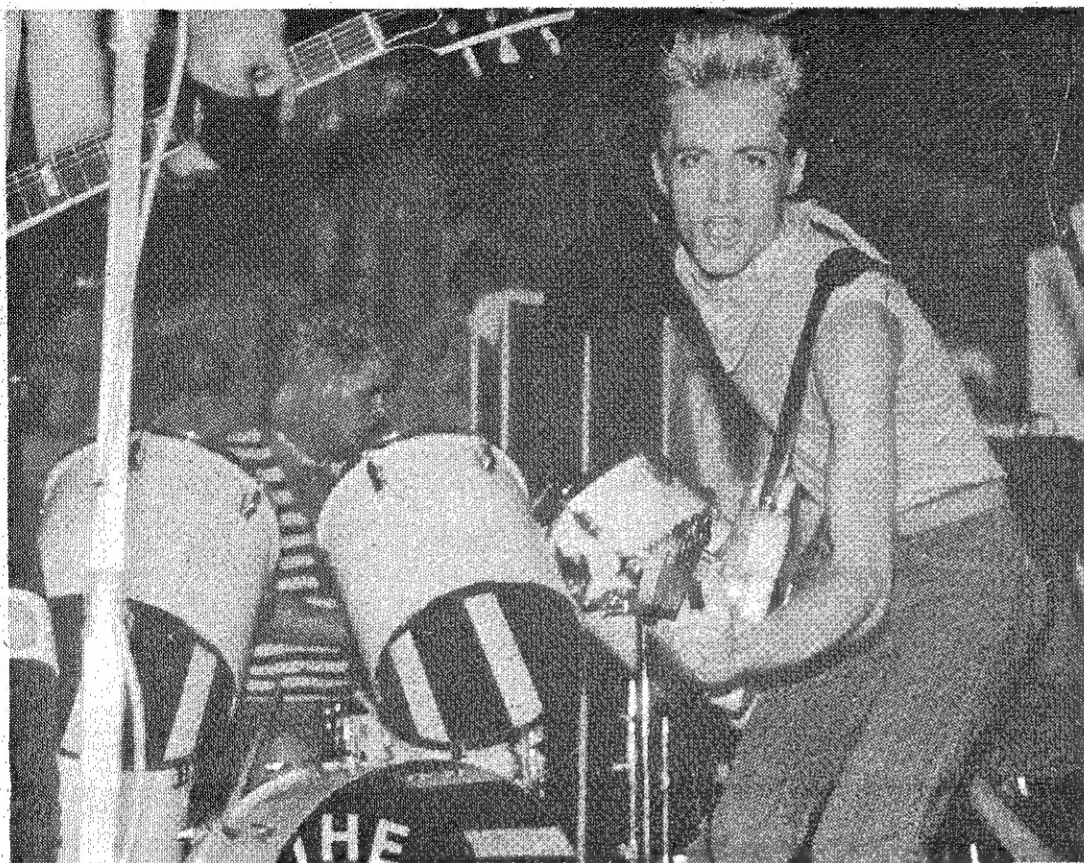
NIR: Is America ready for the Embarrassment?

BILL: They don't know it, but they're aching for it.

JOHN: We're going to grab 'em by the crotch.

More information on the EMBARRASSMENT and how to order their recordings can be gotten from Box 3643, Wichita, Kansas, 67201.

the DAYTS



at the
**GOOD
WOMAN**
Vanderbilt

FRI. DEC. 3

-GUN CLUB (Continued From p.1)

---Long digression follows somehow into the idea of Jeffrey Lee becoming Deborah Harry so that no one would know (except maybe Chris Stills) and then either bumping off the real Debbie or the two of them switching bands (Jeffrey Lee is good friends with Chris and Debbie as a past president of the Blondie Fan Club and with Chris producing Miami). The conversation begins to deteriorate and I make an attempt to save the interview---

N.I.R.: I don't know what to ask you next, you act as if the music means nothing to you.

JLP: Of course it doesn't mean anything. Nothing means anything. Bob Dylan didn't mean anything. It means whatever you want it to mean. It doesn't mean anything to me...

N.I.R.: Just words?

JLP: No, it's not just words, it's words written about something at a particular time. Usually, in the case of a writer like me, written to get something off my chest which, after the song is written, is off the chest and gone and forgotten. Then it doesn't mean anything to you anymore. The inventors and creators of things are not necessarily the ones who know the most about them. The point is valid, as Oscar Wilde would say, despite the originator of the point.

N.I.R.: It just depends on who's listening and how they interpret it...

JLP: Right. That's the whole trick of communicating. You never analyze it deeply because then you just confuse the matter. A lot of people's hearts get

broken by agreeing with a particular statement that's been made and then being disappointed by finding out that the person (who made it) didn't mean it, but that's where they make their mistake. They shouldn't be broken-hearted about it; they should believe in the point anyway.

(Someone wrote into Ira Kaplan of New York Rocker) and said: "The Gun Club's music obviously has a lot of meaning, but it obviously doesn't mean very much to Jeffrey Lee, which disappoints me, so I won't take it seriously either." Ira Kaplan said, "Yes, but that's the whole trick."... If I calculated everything I was doing, pushing a certain aesthetic, a certain politics, a certain meaning, all the time, then I'd be completely pretentious. It's better to just be completely free form about it, follow your own personality.

N.I.R.: How have you been received on this tour?

JLP: Actually, I don't know. I just go backstage afterwards; I don't know whether they're applauding or not. Then we come out about three minutes later and play an encore and go off again. You know, everybody just stares at you all gawky and nerved-up trying to figure out what to do. Whether they should dance or stand there. The only place they really know what they're doing is Atlanta. Even New Orleans is a real gawky crowd. I do like the bayou down in there...

Patricia: That was great in Baton Rouge.
JLP: ...Baton Rouge... Those people know what to do when we played; they just went crazy.

N.I.R.: Is that what you like?

JLP: No, I just like everyone to feel like they know what to do, just for everybody to feel comfortable.

Patricia: Yeah, do whatever they want...

JLP: Yeah. Stand there, sit there, jump up and down, hang from the ceiling, lay down and fall asleep, whatever they feel comfortable doing. I hate to see uncomfortable people in front of me, and that's all I ever get in most towns. That's what we had in Knoxville, that's what we had in New Orleans... It doesn't bother me; I don't hate them for it. They're just trying to figure out what kind of band we are. Good luck, 'cause I don't know either. I probably wouldn't know what to do if I had to watch us. (Laughing) I'd probably do the same thing I do watching any other band, sit by the bar, drink like a fish, and once in a while stand up on a stool and take a peak.

The Gun Club's performance, if not everything it could have been, left most of the huge, gawky crowd happy. Things started slow with "Lost Highway" and began to build, only to have things halted after the third song due to Ward busting strings. A fast version of "Black Train" followed by "Fire Of Love" restored the flow and gave the band a chance to show the music's roots in the blues. Further technical difficulties and further delay, followed by a muddled

"Carry Home" climaxed by Jeffrey Lee's mumbling/talking for several minutes following the song's end while the band played on. The Gun Club settled down to preaching their modern blues rock and things began to kick in. "Sex Beat" and "For The Love Of Ivy" brought the set to a blazing close. Two prefatory encores followed. And then it was over and everyone left.

NEXT ISSUE

INTERVIEWS WITH:

D.O.A. *probably!*

MEAT PUPPETS *probably*

Oh OK

R.E.M.

LOTS OF LOCAL STUFF

OUT AROUND DEC. 10

READERS' VOTE

POLL T

BALLOT

A READABLE NOTE FROM ANDY

written at 1:45

DEAR READERS,

Hi there! This is what is known in the business as filling space. See, we were going to run an interview/article on the TIMES here, but the writer(S.H.) never delivered the goods, despite repeated assurances that the article was done and on its way. So... I left space for the article on this page and have been trying to get it filled up all night as I polish the rest of the issue. Early tomorrow morning it's off to the printers, and then I hope to be reading this with you at R.E.M. So this is strictly filler. Read further and suffer the risk...

THANK YOU--- I thanked a lot of people in my note last issue, but it didn't turn out so we'll type it this time and hope it comes out. First, let me thank our advertisers, for without them you wouldn't be reading this fine paper. Support those who support the Report!! Special thanks go to Glenn Fox of Pollyfox who has supported this fanzine from early on; with him it is no wonder that POLLYFOX is the busiest studio in town. Thanks to Mary Jane's, Slice of Life(great place!), and of course to this city's clubs--- CANTRELL'S and SPANKY'S. Without them this would indeed be a dull town to live in. Liven it up by supporting club's efforts to book new bands into this town. Thank's especially to Bruce & Glenn for much support.

Running out of space, so let me thank the local bands for all they do for this paper and life in general. Thanks to: FACTUAL, DAYS, JASON & SCORCHERS, CHILDREN OF NOISE, PRACTICAL STYLISTS, BUNNIES, & GO JAMES DUB! OUT OF SPACE. FILLER COMPLETE. Thanks esp. to Allen, Jerry, Loren, & staff. Sp. Tx to

Andy

Sally***

If you like N.I.R. you might enjoy WET PAIN a rather "unique" magazine of fiction & more. WRITE: MYSTERIOUS RAMONE STEINWAY SEND POSTAGE BOX-651# Birmingham-Southern, B'HAM, AL 35204

7



Dear Spike Hollywood,

As a long time fan of the Times, I'm really pissed off that you didn't get the story on them in NIR this month. What happened? Too busy being a rock star? Come on Spike, you can do better than that! They're such a great band & you blew it! Now it will be another 3 or 4 months before they get in the paper again!

I'm real glad you grew your beard out; it covers your face up more! Also, is all that graffiti on the bathroom walls about you at all the clubs true? Just curious!

Anyway, thanks for that great story on the Times-you should go as far in journalism as you did in radio (not very!)

I DIDN'T WRITE THIS - only

Affectionately yours,
Someone in a leather jacket

MUSICIANS

N.I.R. runs a FREE musicians' referral service to help bands find musicians and musicians find bands. Interested parties should send us their name, address, phone number, and other relevant information at 2108 Hayes Street, #411, Nashv., 37203

WANTED: Lead vocalist for decadent band. Own lyrics a must. Merry Xmas.

CALL: Scott 298-4690
Jeff 227-2950
Leave message

Drummer and keyboardist/vocalist seek to form Ska/New Music band. Contact Rob Hoskins at 902 Greenland Dr., Murfreesboro, TN, 37130 or phone him at (615)-890-4795.

Vocalist needed for an original new music band now forming. Prior experience not necessary, but enthusiasm and good musical taste required. If interested, contact Allen at (615)-833-3093.

LIMBO

THURSDAY

NOV

18

DISTRICT

AT

SPANKY'S

GO JIMMY DUB

ASSIGNMENT: THIRTY WORDS OR LESS ON GO JAMES DUB

IT IS GOOD TO BE DUB

R. Gregory

It has been said that ska was the effect of American pop on Jamaican blacks in England. Go Jimmy Dub is the effect of American pop and ska on American whites in Nashville.

Les

Rum, Memphis, palm trees, religion, piano, drums, sex, death, islands, bar tabs, pornography, coca cola, fun, voodoo.

Mike

an exercise in created auditory phenomena occurring in and around Nashville, Tennessee. It is a natural progression.

GO JIMMY DUB'S CASSETTE--TRIPLE XXX SEX--SOON



THE BUNNIES

CATCH ^{HOP}
^{HOP} THEN

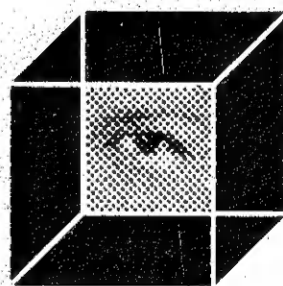


FRI. 3
SAT. DEC. 4

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